



re:connect

Love, Lies and Justice

An online concert inspired by The Ratline
with Philippe Sands

Streaming online

Thursday 12 November - 11 December

Academy of St Martin in the Fields

Tomo Keller, director

Simon Wallfisch, baritone

Iain Farrington, piano/organ



asmf.org/reconnect

PROGRAMME

Bruckner Adagio from String Quintet in F Major

Kreisler Liebesleid for violin and piano (*Tomo Keller, violin*)

Korngold arr. Farrington 'Glückwunsch'

Hindemith Kleine Kammermusic for Wind Quintet, 3rd Movement

Strauss Schwung (from Gesänge Des Orients)

Beethoven Freude schöner Götterfunken

Schulhoff String Sextet, 3rd Movement Burlesque

Mahler arr. Farrington 'Der Einsame im Herbst' from Das Lied von der Erde

Mascagni Intermezzo from Cavalleria Rusticana

Mahler Piano Quartet in A minor

Pieces of music are interspersed with extracts from The Ratline, read by author Philippe Sands.

ACADEMY OF ST MARTIN IN THE FIELDS

Tomo Keller, director

Violin I

Tomo Keller
Gabrielle Painter
Helena Smart
Mark Butler

Violin II

Martin Burgess
Jennifer Godson
Katie Stillman

Viola

Robert Smissen
Ian Rathbone

Cello

Stephen Orton
Will Schofield

Bass

Lynda Houghton

Flute

Harry Winstanley

Oboe

John Roberts

Clarinet

Andrew Marriner

Bassoon

Emily Hultmark

Horn

Stephen Stirling

Harp

Heidi Krutzen

Piano/Organ

Iain Farrington

re:connect

LOVE, LIES AND JUSTICE

A concert based on *The Ratline* by Philippe Sands

Anton Bruckner (1824 – 1896)

Adagio from String Quintet in F Major

According to author Philippe Sands, Otto Wächter's wife, Charlotte, is 'the beating heart of the story' of his book *The Ratline*. Bruckner is mentioned several times in the book and Charlotte's favourite piece of music was Bruckner's seventh symphony. Limited in number as we are due to social distancing, we instead open the concert with Bruckner's Adagio from his String Quintet – written a few years before the symphony. A well-known and highly reflective piece, in this concert we are performing an arrangement for strings by Sir Neville Marriner, reading from hand-written parts discovered in the Academy's music library.

Fritz Kreisler (1875 – 1962)

Liebesleid for violin and piano

Kreisler was *the* great Austrian violinist of the first half of the 20th century. Of Jewish heritage, he studied in Vienna where Bruckner was one of his teachers. His *Liebesleid* – Love's Sorrow – is perhaps the most famous of his Old Viennese Dances for violin and piano – and love's sorrow is a central theme in Philippe's book. Charlotte Wächter loved and supported her Nazi husband throughout his life, despite his infidelities.

Erich Korngold (1897 – 1957) arr. Iain Farrington

'Glückwunsch' for baritone & orchestra

Austrian-born composer Erich Korngold was a sensation across Austria and Germany in his early life. He left Austria for the US in 1938 after receiving a phone call inviting him to write a film soundtrack and he went on to become one of the most important and influential composers in Hollywood history, writing Oscar-winning scores for films including *The Adventures of Robin Hood* starring Errol Flynn. If he hadn't received that call, who knows what his fate might have been. In recent years, Korngold's String Sextet has become a favourite of the Academy Chamber Ensemble, making a regular appearance on programmes toured to the US.

'Glückwunsch' is a setting of a poem by Richard Dehmel, (his poem 'Verklärte Nacht' inspired Schönberg to write his famous string sextet), and we are performing an arrangement by Iain Farrington, in response to the marriage story of Charlotte and Otto in 1932.

Glückwunsch

Ich wünsche dir Glück.
Ich bring dir die Sonne in meinem Blick.
Ich fühle dein Herz in meiner Brust;
es wünscht dir mehr als eitel Lust.
Es fühlt und wünscht: die Sonne scheint,
auch wenn dein Blick zu brechen meint.
Es wünscht dir Blicke so sehnsuchtslos,
als trügest du die Welt im Schoß.
Es wünscht dir Blicke so voll Begehren,
als sei die Erde neu zu gebären.
Es wünscht dir Blicke voll der Kraft,
die aus Winter sich Frühling schafft.
Und täglich leuchte durch dein Haus
aller Liebe Blumenstrauß!

Congratulation

I wish you happiness.
I bring you the sun in my gaze.
I feel your heart beat in my breast;
it wishes you more than mere pleasure.
It feels and hopes; the sun shines,
even when your eyes think to close in death.
It wishes your eyes to be as free of yearning,
as if you carried the world in your womb.
It wishes your eyes to be as full of desire,
as if the earth were to be born again.
It wishes your eyes to be full of the strength
that fashions spring from winter.
And may your home be daily lit
by the gleaming bouquet of love!

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Paul Hindemith (1895 – 1963)

Kleine Kammermusik for Wind Quintet, 3rd Movement

Following on from an extract of the story in which Wächter flees to Berlin in 1934, comes the third movement of Hindemith's Kleine Kammermusik (Small Chamber Music) for wind quintet. In the same year, the conductor Wilhelm Furtwängler had threatened to resign as Principal Conductor of the Berlin Philharmonic because the rise in Nazism had prevented the premiere of Hindemith's opera 'Mathis der Maler'. Just two years later, performances of all of Hindemith's work were banned, and in 1938 he emigrated to Switzerland.

Richard Strauss (1864 – 1949)

Schwung (from Gesänge Des Orients)

Mentioned in The Ratline as a friend of Nazi politician and lawyer Hans Frank, Richard Strauss's song Schwung (Vitality) is based on a poem by Hans Bethge, (who also wrote the poems on which Mahler set Das Lied von der Erde). Following on from an excerpt from a chapter titled 'Power' in which Austria has become part of Germany and Wächter is now a senior Nazi government official, the poem ends with the words 'Ich bin der Herr der Welt!' – 'I am master of the world!'

Schwung

Gebt mir meinen Becher! Seht, er überstrahlt
Die blasse Lampe der Vernunft, so wie
Die Sonne die Gestirne überstrahlt!

Gebt mir meinen Becher! Sämtliche Gebete
Meines Breviers will ich vergessen, alle
Suren des Korans stürz ich in den Wein!

Gebt mir meinen Becher! Und Gesang erschalle
Und dringe zu den tanzenden Sphären auf mit mächtigem
Schwung! Ich bin der Herr der Welt!

Hans Bethge

Vitality

Pass me my beaker! See, it outshines
The pale lamp of reason, just as
The sun outshines the stars!

Pass me my beaker! All the prayers
In my breviary I shall forget, all the
Suras of the Koran I shall immerse in the wine!

Pass me my beaker! And let song ring out
And soar to the dancing spheres
Mightily! I am master of the world!

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Ludwig van Beethoven (1770 - 1827)

Freude schöner Götterfunken

Hans Frank and Otto Wächter attended a concert together in which Beethoven's Ninth Symphony was performed. It is beyond chilling to think of these two men enjoying Beethoven just as they were plotting and organising the destruction of Jews in Lemberg and Galicia (Ukraine). Today, of course, this most famous of melodies - his Ode to Joy - is the anthem of the European Union, expressing the European ideals of freedom, peace and solidarity.

Erwin Schulhoff (1894 - 1942)

String Sextet, 3rd Movement Burlesque

Erwin Schulhoff was born in Prague into a German-Jewish family. As a 10-year-old, he met Dvorak who encouraged him in his musical studies. After the German occupation of Czechoslovakia, he made various failed attempts to emigrate but finally received citizenship of the Soviet Union in 1941. One week after collecting his visa the Nazis invaded the Soviet Union and Schulhoff was arrested the next day. He was deported to the Wülzburg concentration camp in Bavaria. He died of tuberculosis one year later, in August 1942.

Gustav Mahler (1860 - 1911) arr. Iain Farrington

'Der Einsame im Herbst' from Das Lied von der Erde

Mahler composed Das Lied von der Erde in Toblach (now South Tyrol) where Wächter made a stop during his escape, writing a postcard from there. Prior to this he had spent three years hiding

in the Austrian Alps.

Der Einsame im Herbst

Herbstnebel wallen bläulich überm See,
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub vom Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen is verflogen;
Ein kalter Wind beugt ihre Stengel nieder;
Bald werden die verwelkten, goldnen Blätter
Der Lotosblüten auf dem Wasser ziehn.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte,
Ja, gib mir Ruh, ich hab Erquickung not!

Ich weine viel in meinen Einsamkeiten,
Der Herbst in meinem Herzen währt zu lange;
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bitteren Tränen mild aufzutrocknen?

Tschang Tsi , translated by Hans Bethge

The lonely one in autumn

Bluish autumn mists drift over the lake,
Each blade of grass is covered with rime,
As though an artist had strewn jade-dust
Over the delicate blossoms.

The sweet fragrance of the flowers has faded,
A cold wind bends low their stems;
Soon the withered golden petals
Of the lotus-flower will drift on the water.

My heart is weary. My little lamp
Guttered with a hiss, it summons me to sleep.
I come to you, beloved resting-place, -
You, give me rest, I need to be refreshed!

I weep much in my loneliness,
The autumn in my heart persists too long;
Sun of love, will you never shine again
And dry up tenderly my bitter tears?

Translation © Richard Stokes, author of The Book of Lieder, published by Faber, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

Pietro Mascagni (1863 –1945) **Intermezzo from Cavalleria Rusticana**

Wächter wrote to Charlotte in 1944, mentioning that he'd seen a production of Mascagni's opera in Italy. Five years later, with the help of a Vatican bishop, Wächter was hiding in Rome in preparation for taking the 'ratline' escape route to Argentina. The church is central to the story of Cavalleria Rusticana, which is set in an Italian village on Easter Sunday. The melody of the well-known Intermezzo is based on a hymn heard from within the village church.

Gustav Mahler **Piano Quartet in A minor**

At the age of 37, Gustav Mahler was baptized into the Roman Catholic faith to help pave the way to him being appointed principal director of the Vienna Hofoper (Vienna State Opera) in 1897. His status as a conductor was firmly established in his lifetime, but as a composer his music only gained wide popularity after his death, and after periods of neglect, including during the Nazi era when the performance his music was banned. His Piano Quartet in A minor is the only surviving piece of instrumental chamber music, written by Mahler when he was just 15 or 16 years old, while studying at the Vienna Conservatoire.



PHILIPPE SANDS

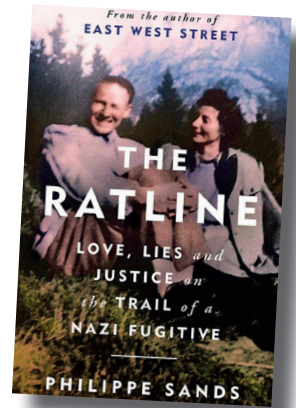
Philippe Sands QC is Professor of Law at University College London and a practising barrister at Matrix Chambers. He appears as counsel before international courts and tribunals, and sits as an international arbitrator.

He is author of *Lawless World* (2005) and *Torture Team* (2008) and several academic books on international law, and has contributed to the *New York Review of Books*, *Vanity Fair*, the *Financial Times* and *The Guardian*.

East West Street: On the Origins of Crimes Against Humanity and Genocide (2016) won the 2016 Baillie Gifford Prize, the 2017 British Book Awards Non-Fiction Book of the Year, and the 2018 Prix Montaigne.

His new book, *The Ratline: Love, Lies and Justice on the Trail of a Nazi Fugitive*, was published in April 2020. It is also available as a BBC podcast.

Philippe is President of English PEN and a member of the Board of the Hay Festival.





SIMON WALLFISCH

BARITONE

Due to have made his Royal Opera House debut in 2020, Simon Wallfisch is in international demand as an opera and concert singer. He is amassing a steady output of recordings, including: 'Songs by Geoffrey Bush' (Lyrita 2015), Songs by Caplet, Honegger, Milhaud and Ravel (Nimbus 2017), 'Gesänge des Orients' (Nimbus 2018), Songs by Thea Musgrave (Lyrita 2019), Songs by Robin Holloway (Delphian 2019) and Schumann Lieder (Resonus 2020). He made his Wigmore Hall debut in 2017, performing with the Nash Ensemble live on BBC Radio 3, he has appeared several times at the Oxford Lieder festival, London Song Festival and several venues across Europe including Berlin's Konzerthaus, Hamburg Laeszhalle, the Litomysl Smetana Festival and the Pražské Múzy festival in the Czech Republic. Recent operatic roles include Fieramosca in Berlioz Benvenuto Cellini (Staatsoper Nürnberg 2016) Marcello in Puccini La Boheme (Teatro Verdi Casciana Terme, Pisa 2016) Escamillo in La Tragedie de Carmen (National Reis Opera, Holland 2013). Pelleas and Albert (English Touring Opera 2015).

He gained a postgraduate diploma from the Royal College of Music in 2006, studying with Russell Smythe. During his studies in London, he was awarded several prizes including the Royal Overseas League singer of promise 2005.

In 2006 Wallfisch continued his studies in Berlin (Hanns Eisler Hochschule für Musik 2006-2007) and Leipzig (Hochschule für Musik

und Theater Felix Mendelssohn-Bartholdy 2007-2009), studying with Dr Favaro-Reuter, and in the Liedklasse of Wolfram Rieger. During this time he briefly experimented with being a tenor (2007-2010) and appeared as guest artist in principal roles at the Leipzig Opera (Basilio/Curzio), Magdeburg Opera (2 Tenor/7Todsünden), Altenburg-Gera Opera (Leo/Das Operschiff) and Stadttheater Fürth (Soldat/Kaiser von Atlantis).

Subsequently he was engaged at the International Opera Studio of the Zurich Opera House (2009-2011), whilst continuing his vocal studies in Lausanne with Gary Magby singing many roles on the main stage.

Simon began his career as a cellist, playing with several orchestras including the English Chamber Orchestra, London Mozart Players and the Royal Philharmonic Orchestra before concentrating on singing.



IAIN FARRINGTON PIANO/ORGAN & ARRANGER

Iain Farrington has an exceptionally busy and diverse career as a pianist, organist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University. He has

made numerous recordings, and has broadcast on BBC Television, Classic FM and BBC Radio 3. Iain's solo concert programmes often mix popular and jazz elements into the traditional Classical repertoire. His many chamber orchestral arrangements allow large-scale works to be presented on an affordable smaller scale, and his compositions range from virtuoso display pieces to small works for beginner instrumentalists.

As a solo pianist, accompanist, chamber musician and organist, Iain has performed at all the major UK venues and abroad in the USA, Japan, Mexico, South Africa, Malaysia, Hong Kong and all across Europe. He has accompanied numerous leading singers in concert, including Willard White, Bryn Terfel, and Lesley Garrett. Iain played the piano at the opening ceremony of the London 2012 Olympics with Rowan Atkinson, the London Symphony Orchestra and Sir Simon Rattle, broadcast to a global audience of around a billion viewers. In 2018 he performed his solo piano arrangements of Mahler's symphonies in an eleven-concert series in London. He has performed on numerous occasions at the BBC Proms, including solo performances in 2007 on the Royal Albert Hall organ. Iain has composed orchestral, choral and instrumental pieces and has arranged hundreds of works in many styles, including opera, orchestral, choral, African songs, cabaret, klezmer, jazz and pop.

He is the Arranger in Residence for the Aurora Orchestra, for whom he composed two orchestral works for the Wallace and Gromit Prom in 2012, and orchestrated all of the songs for the Horrible Histories Prom in 2011. His compositions for the Proms include Beethoveniana in 2020, a song for the CBeebies Prom in 2019, Gershwinicity in 2018, and A Shipshape Shindig in 2017, which has subsequently been performed in France and Germany. With the poet, DJ and actor Craig Charles he has written two large-scale orchestral works based on traditional fairytales. His chamber orchestrations of the symphonic repertoire are regularly performed around the world and his organ arrangement of Elgar's Pomp and Circumstance March No. 5 was performed at the Royal Wedding in 2011. He has arranged and performed all of Elgar's symphonies for solo piano and is the General Editor of the Elgar Complete Edition.

TOMO KELLER DIRECTOR

Tomo Keller was born in Stuttgart in 1974, to German-Japanese musicians, and started playing the violin at the age of six. At ten years old he gave his first performances with orchestra. He studied at Vienna's University for Music and Performing Arts and New York's Juilliard School of Music.

Numerous top prizes and awards followed, at the Fritz Kreisler Competition, the Johannes Brahms Competition, and the German Music Competition Berlin where he was awarded the Grand Prize. He was also the first instrumentalist to receive the Aalto Stage Prize for young musicians.



Photo: Benjamin Ealovega

He has since performed at major concert halls all around the world and has been invited both as soloist and chamber musician to music festivals such as the Schleswig-Holstein Musik Festival, Mecklenburg-Vorpommern Festspiele and Festival de Musica Manuel de Falla. He has also been a frequent guest on radio and television broadcasts on ARD, BBC, NHK and ORF.

As a soloist Tomo has performed with the Beethovenhalle Orchestra Bonn, St Petersburg Camerata, London Symphony Orchestra, Radio Symphony Orchestra Berlin and the Vienna Symphony Orchestra. Concert tours have led him all across Europe, as well as Russia, Asia, America and the Middle East.

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Tomo Keller is a much sought-after orchestral leader, having led the London Symphony Orchestra as Assistant Leader from 2009-2015. In 2014 he became first concert master of the Swedish Radio Symphony Orchestra. He has also appeared with more than 20 orchestras as guest leader all over Europe, the US and Asia. Tomo was appointed Leader of the Academy of St Martin in the Fields in December 2015.

Tomo's recordings include solo works by Bach, Bartók and Ysaÿe, orchestral recordings including Stravinsky's Apollon musagète with Sir John Eliot Gardiner/LSO, and Avant Gershwin with Patti Austin and the WDR Big Band, which was awarded a Grammy in 2008.

He has given violin, chamber music and orchestral masterclasses at all major London Music Colleges as well as at Yale University and numerous other schools in the US and the Far East.

CONCERTS TO CATCH-UP WITH ONLINE:



re:connect ISOLATION & FRIENDSHIP

Programme includes:

Huw Wakins Three Welsh Songs

Britten Serenade for Tenor, Horn & Strings

Prokofiev (arr. Barshai) Visions Fugitives

Toby Spence, tenor | Stephen Stirling, horn
Oliver Zeffman, conductor

Streaming until 14/11



re:connect REGENERATION

Programme includes:

Mozart Flute Concerto in D

Copland Appalachian Spring

Michael Cox, flute

Streaming until 28/11

UPCOMING ONLINE CONCERTS

'NIGHT' WITH ELEANOR ALBERGA

Alberga Nightscape & **Mozart** Serenade No.10 'Gran Partita'

Online from Thursday 26 November

'AWAKENING' WITH RYAN WIGGLESWORTH

Wagner Siegfried Idyll & **Mozart** Symphony No. 34, K.33

Online from Thursday 10 December

Tickets asmf.org/reconnect